

# *The* **AUTHOR** **& JOURNALIST**

FEBRUARY  
1925

## Nothing to Write About

*By Courtney Ryley Cooper*

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## E. W. Howe on the Requirements of Authorship

## Literary Market Tips

*New Magazines, What the Editors Are Buying, Etc.*

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# THE AUTHOR & JOURNALIST'S Literary Market Tips

*Gathered Monthly from Authoritative  
Sources*

*The Nation's Business*, published by the Chamber of Commerce of the United States of America, Washington, D. C., "pays an average of 3 cents a word for material," according to the managing editor, Warren Bishop. He further writes: "We would appreciate it if you would place the name of *The Nation's Business* in List A of your Handy Market List. While we have no fixed rate of payment for material, we never pay as low as 1 cent a word, and the average is 3 cents a word. This, of course, varies according to the subject matter, method of treatment, and reputation of the writer. We pay on acceptance."

*McKinley Publishing Company*, 701 Baltimore Avenue, Kansas City, Mo., writes: "It is possible that some of your readers will be interested in our needs. We are preparing to change the character of one of our publications and devote it almost entirely to the interests of the owners of and employees in gasoline filling stations. We will be glad to consider material of all kinds touching upon this subject, such as fiction, success stories, practical stories of management, human interest matter or humorous material. While considering such material, we hope to locate a number of people who can work out ideas in this field upon an assignment basis. The price paid will depend upon the quality and importance of the material we buy."

*The Menorah Journal*, 167 W. Thirteenth Street, New York, A. Diamondston of the staff, writes: "We would be obliged if you would list *The Menorah Journal* as among the publications in the market for literary material. *The Menorah Journal* is a review of Jewish life and thought, and wants to get first-class material about or referring to the Jew—short stories, one-act plays, essays. Our usual rate is 2 cents a word, but more is paid for material of special value."

*Ziffs*, Maywood, Ill., "is to be enlarged to standard size with the next issue and will be in need of high-grade humor and all kinds of real verse, plenty of peppy little jingles, some honest-to-goodness heart-interest poetry and unique and new features of all kinds," writes J. L. Hart of the staff.

*Store Operation*, monthly, 205 Caxton Building, Cleveland, Ohio, wants "brass-tack, detailed articles on the best and most practical methods used in the operation and management of department, dry goods and large specialty stores." The editor writes: "First of all, we are not interested in articles on merchandising or selling methods and stunts. Our publication reaches only the men and women who direct the non-selling activities of stores—management, accounting, credits, packing and delivery, supplies and equipment, maintenance, service to customers, adjustments, training of personnel, stock control, expense budgeting and con-

trol, store layout. We do not want generalizations—every article must suggest helpful methods, plans or ideas to store executives. We will pay 1 cent a word for concise, explicit articles, 300 to 3000 words, that tell how individual stores are solving their various operating problems. All material must be authentic and approved by the executives who furnish the information. Forms and pictures are desired with articles. Typical subjects on which material is wanted are: Better office management methods; distributing delivery costs; preparation for efficient handling of Christmas season deliveries; how budgeting expenses saves money; methods for cutting delivery costs; getting delivery figures and making use of them in reducing costs; economic buying and use of supplies; keeping a perpetual inventory of stock, and its advantages; reducing the cost of maintenance; methods of minimizing labor turnover; unusual equipment and its use; speeding up work in packing and sorting rooms; central wrapping departments; solving the parking problems for customers; training future store executives; money-saving store service departments, their equipment and operation. Articles on special layout and equipment of new stores, with pictures, are also wanted. All manuscripts will be reported on promptly. Payment is on publication, with the assurance that acceptable material will be published with celerity. The editor will be glad to examine suggestions for articles or to assign topics to trade-journal writers who can produce live method articles."

*Modern Marriages* is a new Macfadden publication, 1926 Broadway, New York, which made its first appearance with the February issue. The type of material used is indicated by the title. Rates and methods of payment are understood to be similar to those of other Macfadden publications—1 cent a word or better, but usually on publication.

*True Adventures*, a new publication of the Real Adventures Publishing Co., Inc., 461 Eighth Avenue, New York, same address as *Action Stories* and *Novelets*, "wants exciting stories of real life outdoor true adventures," writes the editor, J. B. Kelly, "and not single incidents, not travel stuff—but thrilling narratives of he-man adventure on the out-trails of the world, told convincingly. In style: short sentences, frequent paragraphs, simple vocabulary and running subheads about every 600 words. Stories told in the first person are preferred, but third-person stories will be considered. An examination of the magazine is a quick way to our treasurer's office."

*Novelets*, 461 Eighth Avenue, New York, announces itself in the market for Western and adventure novelets of from 15,000 to 18,000 words.

(Continued on Page 21)

### Prize Contests

*The Bookman*, 244 Madison Avenue, New York, announces a prize competition (open to members of men's and women's clubs) in which \$700 will be awarded in six prizes for the best essays on the following subjects: 1. A literary subject. 2. National Affairs (domestic). 3. Education. 4. Decorative Art or Business Ideals. 5. Religion or Social Welfare or Club Work. Two hundred dollars will be awarded for the best essay, and in addition, \$100 will be awarded for the best essay in each of the five classes. All members of men's or women's clubs in the United States may enter this contest. Approval by the club president or secretary is all that is necessary. Manuscripts should not be under 2000 nor more than 3000 words in length and must be typed clearly on one side of the sheet. They should be addressed to the Club Contest Editor of *The Bookman* on or before April 1, 1925. All essays awarded prizes will be printed in *The Bookman* at the discretion of the editor. Copies of rejected papers will not be returned, but after the announcement of prize winners in the June issue, other contestants have full publication rights of their papers.

*The Science League of America* announces a contest in which prizes of \$50, \$35, \$15 and three fourth prizes of a year's membership in the League will be awarded for the best reasons for teaching evolution in the schools rather than Genesis as an explanation of the origin of the earth and of man. The prizes will be donated by *The Arbitrator*, a monthly digest of news, New York City. Essays must be limited to 500 words and be mailed on or before March 1, 1925, to Maynard Shipley, president, Science League of America, 618 Liberty Bank Building, San Francisco, Calif. Mark the envelope "Prize Contest J." No manuscripts will be returned. The judges will be James Rorty, Arthur Preston Hankins and Miliam Allen de Ford.

*Life*, 598 Madison Avenue, New York, with the reappearance of its Life Line page, announces that it "will be continued as a regular department of distinctive comment on the news of the day" and that the editors are "anxious to receive Life Lines from their contributors. Brevity is desirable, but not absolutely essential. You may be as funny as you like, or as serious, or as sarcastic, or as prejudiced, or as impartial."

*Farm Mechanics*, 1827 Prairie Avenue, Chicago, pays \$1 each on acceptance for ideas expressed in not over 200 words for building things that will make farm work easier, accompanied by a pen sketch or photo. It pays "at usual rates" on publication for helps for the housewife, describing the use of farm home conveniences—methods of doing things that are "better."

*Ziff's*, Maywood, Ill., is offering prizes of \$25 and \$10 in each of two contests closing March 10, 1925. Contestants are to describe in the first competition, "The Softest Job in the World," and in the second, "The Hardest Job in the World," following Ziff's style. Answers are to be written on post cards, one to a card, and addressed to Editor One, or Editor Two, according to the contest number.

(Continued on page 29)

## THE AUTHOR & JOURNALIST

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## William Shakespeare



Most mortals die in body and in name.

Mankind forgets us when we are no more;

Ephemeral alike are life and fame.

Mere footprints in the sand on ocean shore.

But he that did depict with poet's pen.

Indelibly, this world of peace and strife,

The virtues, vices of his fellowmen,

The tragedies and comedies in life,

Has not yet died. His times have passed away.

But he himself survives and seems to be  
Still with us in the flesh of yesterday.

A presence that we feel yet do not see.

Most mortals die in body and in name,

But Shakespeare lives, immortal in his fame.

—Charles Nevers Holmes





# Nothing to Write About

*Why Take a Trip Around the World When Your Own Back Yard Is Still Virgin Territory? It's What You Have in Your Head That Counts*

By Courtney Ryley Cooper

*Contributor to Saturday Evening Post, Red Book, Cosmopolitan, Liberty and Other Leading Magazines*



COURTNEY RYLEY  
COOPER

THE other night I read a story in the newspaper about a man who made two trips around the world, looking for material for a novel.

I rather wonder why.

And I can't help wondering, when the novel's finished — what it's going to amount to.

Because, from what little experience has bobbed up in my direction in some fifteen years of burglarizing magazine offices, and from that of some thirty or forty men who happen to be friends of mine and whose names are selling points for almost any magazine, things seem to run a bit different.

There are two kinds of writers; those who want to write by "inspiration," whatever that is, and those who become writers. The favorite complaint of the "inspirationists" is that there is "nothing to write about."

They are the ones who take trips around the world, indulge in studio teas, adopt strange-looking women with worn-out pits under their eyes, and talk learnedly of technique, "isms," "methods of approach" and all those wonderful things. And they go through life jumping hurdles and taking brooks and all that sort of thing, ending up very fatigued, panting heavily, while to their credit exists perhaps a playlet in one act, produced by the Neighborhood Untrammelled-Art Players Club. You see 'em often, those "writers." Often they carry one of

those portfolios which ties with a pair of black web strings.

For them there is "nothing to write about," and for the person who is starting into the writing field, woe is heavy in the offing if once he falls into their clutches. For they are the brain-busters, the "ism trappers," the "technique hounds" and other bogies who put more pitfalls in an ambitious writer's path than all the editors in the world.

There is only one way to write. That is to sit down and turn it out. And if you have to go out and hunt for stuff to write about—turn to plumbing, or to something else lucrative. The person who writes and makes a success of it is the person to whom the world is bubbling with stories. They may be terrible, those yarns—they may hold a steady course of terribleness. But if the world is full of stories, sometime or other one is going to bob up with its formula complete, and after that they won't be so bad at all. Soon they'll be good. And soon after that, they'll be great.

**W**RITING is work. Hard work. But the most lovable, enjoyable day labor in the world—to him who can write. And to him who cannot write, it will never be anything except a pose.

But for the man who has it in him—he doesn't have to go far. His stories are right before him. They are the things that he knows and loves best, the things which he best understands and can best dissect pleasantly for the edification of the reader. A man who really knows how to raise the biggest tomatoes in the state can find something exciting or interesting even in that. But a man could travel ten million miles and look at his tomato plant with fifty microscopes and never find the interest that the

tomato man can discover. Because it's dear to the owner of that tomato plant. Tomatoes to him are living, breathing things. And after all, fiction is only a dream world logicalized!

**N**O matter where you go in this world, you'll find the same things—human emotions. You'll find them even in the animal world, if you spend enough time studying it. You'll find them in prison, in Fifth Avenue, in New Orleans, San Francisco, New Hampshire, and Kokomo, Indiana.

When you write, all you can write about is human emotions. And the best human emotions to write about are those which you know best.

The only difference can be a difference of locale and the effect which latitude, longitude or living conditions can have on one. If you know your own locale best, why not write about it?

Because, when one strays, and gets first impressions, one often only walks the surface. And it is the *under the surface things that count!*

## The Pains of Revision

By E. E. HARRIMAN

**T**HE writer sat in his old armchair,  
A creature of moods and scraggly hair,  
Like a carnivorous beast in his lair,  
Watching his net, to catch him a plot.  
He nailed a little one, scrawny and thin,  
With swiftly typed words he hemmed it in,  
Then cried to his wife "Intrusion is sin!  
I must hammer this out while it's hot!"

Then swift on the keys his fingers flew,  
And the more he hammered the thinner it grew,  
And out to a fine razor edge he drew  
This Wandering Jew of a plot.  
Then he sent it out where the editors sang  
Their song of hate for the writer gang,  
And oh, how the editor hammers rang,  
Revising it down to a blot.

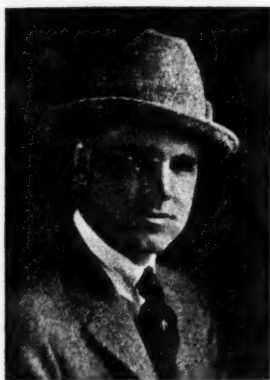
But the writer raved in a frenzy fine  
That he wouldn't revise a single line,  
Yet he had to do it or else resign  
All hope of result from his plot.  
So he whimpered and wept, as he slowly worked,  
And he grumbled and snorted and plainly shirked.  
For his soul by revision was sorely irked,  
And he loudly bemoaned his lot.

But when his story was finished and sold,  
He pouched with glee the greenbacks and gold;  
Swallowed the praise and shifted the blame,  
And even forgot that editor's name.

# The "Take-off" in Article Writing

*Getting Over the First Hurdle in Capturing the Reader's Interest; Three Standard Leads—and a Fourth; Employing the "Article Type" of Suspense*

By Arthur Hawthorne Carhart



ARTHUR H. CARHART

bump into a barn or crash a tree. I'm no aviator, but it doesn't take a seer to know all that.

There is just as important an act in getting into a story. The beginning of a short-story is pretty well defined in fiction technique. I recently heard something about this: A teacher in a short-story class in an Eastern college told the students that, if they wanted the immediate attention of the reader, the recipe was to mention royalty, throw in a profane exclamation, or drop a little smut, in the first paragraph. It was an infallible beginning.

The next day, following the specifications, a story with the following start was submitted:

"My Gawd!" cried the Duchess, "take your hand off my leg."

In article-writing there is no such formula. You are dealing with facts and the realm of fancy of the fiction variety will not go.

But the take-off in the article, the lead, if you prefer that term, is an important bit of

the whole. You can sound the keytone of the whole composition in that one paragraph if you handle it rightly, and grab the attention of the reader from the start. Once you have the attention it is not so hard to hold it. But you've got to get hold of the attention of the reader with an article more surely, more quickly, than in fiction because, while fiction is primarily to entertain, the article is primarily designed to inform. For most people it is less effort to be entertained than informed.

There are the three old standard forms of starting the article—conversation, description, action. They must be related to the body of your writing. If you use a bit of conversation it must have some direct bearing on the main part of the article. If you describe a scene you must make it a key-stone bit of the structure. If you describe action it must lead to the development that will present the truth around which the article is built.

I've used all three. In using conversation one must pick out some bit which will fit into what is to follow. To illustrate:

"Sh——!" said Matt.

I rested my paddle on the gunwale of the canoe and "froze," for when Matt said "Sh——!" it generally meant that there was big game ahead.

"There is something moving in the swamp over there," he continued. "Maybe it is a deer. Better get out the camera and be ready for a shot if we get close enough."

NOW, between you and me, isn't that enough of a teaser to keep you going on if you were reading that article on the Superior National Forest of which it is a beginning? If you care anything at all about the outdoors and canoeing, you have

the bait right there which will make you take the whole piece.

From this the article leads into a description of what followed. We found that the "big game" was nothing but a lanky heron, were disgusted, stuck our paddles in the Isabella River and pulled pell-mell around the next bend, only to run into a whole moose family, bull, cow and half, two beavers, and a white-tailed deer. And *then* the article has this sentence: "The Superior National Forest is like that." From which point the reading is devoted mostly to descriptive matter with tone-color and action put in to liven it up. But the facts are there, and because the person interested in game and canoeing got interested right off the bat he kept on and got the meat of the article.

In another article on the Superior Forest I used action in the start. It is "built" around another trip.

Oscar dropped the canoe into the water, rested the keel at the shore end on a rock to hold it, straightened, looked speculatively at the rushing waters and grinned.

"Shall we run it," he asked cheerfully.

"Look here, I'm no canoe expert. You are. If you are game to run it, I am," I replied.

It has always seemed a safe thing to trust in the judgment of one who knows the country. The Western horseman will not take a trail that is unsafe. The mountain motorist who knows how to drive the twisty roads in canons or along mountainsides knows where to stop because of danger. Oscar is an expert canoe man of the highest rating. So if he was willing to take the canoe through the rapids I would ride with him.

**WOULD** you like to know the rest? Well, it's all in April, 1924, *Field and Stream*. This illustrates the action "take-off."

Two articles I have had published, one in *Good Housekeeping* some years ago; and the second, "The Lure of the Land Above the Timberline," in *American Forests* of last April, started out with no other hurdles than pure description of a scene. One described the outlook from a mountain cabin early in the morning when the sun was just splashing the high peaks with the first rays and the shadows were slinking back into wherever they hide during the bright day. The other hopped right into a description of the effect of standing in the deep canon just north of Sierra Blanca, fifth highest peak in the United States, or so rated at one time. The first was a story about summer homes

in the big hills, the other a story about mountain-climbing. If you want to use the term with reference to article-writing, each "created the illusion."

There is a fourth manner of starting an article, and in looking over copies of my work haphazard I find that this method vies with action and conversation in the leads I have written. It is the purely expository statement of some very interesting fact related to the body of the article.

The following illustration is from "Our Most Accessible Glaciers," in *Outlook* of May 23, 1923:

The possibility of being able to ride in a comfortable motor car to the very top of an active glacier located on the backbone of continental United States is almost assured. The fact that a person can leave a city of a quarter million people and between dawn and bedtime pay a round-trip visit to a glacier, slide down its face, look into its crevasses and shiver in the breeze scooting over the ice field, is not generally known.

The following expository take-off is the first paragraph of "A Western Gnomeland," in the July, 1924, *Sunset*:

The Wheeler National Monument was named in honor of Captain George M. Wheeler, U. S. A., who in 1878, under orders of the War Department, led an expedition of exploration into the territory that is now the Rio Grande National Forest in Colorado and discovered the unique area of wind and water sculptured rock that was proclaimed a National Monument in 1908 by President Roosevelt.

Now that is entirely a bald statement of fact. It is my feeling that if this particular article had not been jammed into around 800 words this might have been elaborated. In fact, in writing about the same feature for a wholly different publication I started out with a paragraph which told of the first impression received when approaching the the tone-color, a description of the sheep-monument, even throwing in, as a part of herder who guided us.

**G**ENERALLY there must be some statement of an unusual fact if you will get the reader to go farther than the first paragraph. There must be the "article type" of suspense, if I may use the term. The lead, if expository, must contain a teasing statement which will make the reader want to go on if he is at all interested in what the article is supposed to contain.

Many writers experience difficulty in getting over the first hurdle in the article be-



cause of their feeling that the information to be presented must be true to fact in detail. I had this brought home to me insistently when I was conducting a department on *American Forestry* a few years ago. I had articles coming in from men in the Forest Service to edit and often whip into shape for the reading public. Often they would come in something like this:

The Ruby Mountains in Utah contain some of the most wonderful scenery in the world. They are reached from the railway station of Calliope on the Tiltwister branch of the Umpah railway.

And so on the facts would march for two or three paragraphs.

Down in the body of the story would be some reference to timberline trees of grotesque shape above some certain lake. Out it would come. In it would go at the start. Then the lead would read about like this:

Like gnarled ghosts of tree souls the timberline spruce thickets above Clearwater lake hug close to the rock. Winds whip around them at all seasons and snow powders their branches every month in the year. It is a long hard trip by trail from Calliope, Utah, a little, almost forgotten cow town on the Tiltwister branch of the Umpah railway, to this elfinwood forest. But the territory between this hobgoblin forest and the end of steel is so rich in scenic beauty, so full of the charm of the unspoiled wilderness, that the traveler will feel he has discovered an outdoor wonderland when he traverses this little-known section of our Western mountains.

Maybe it never got quite that thick, but some of those dry-as-dust articles which sounded at first more like timber reports than things for people to read for pleasure, turned out to be rather vivid descriptions. I've never failed yet to sell an article that had a well-organized tone-color in the take-off. There must be a richness of color, movement, charm, allure, merit, in this start,

but always tempered with good taste and reasonable restraint. If you can hit the balance you have the selling knack.

Perhaps there are other ways of opening articles. But these four are my standards: Start with a good live, brisk conversation built around something which is in the story. Or strike out with a description of whatever you are writing about, whether it is a washing machine, glaciers, the king of Disappointment Valley or a prize-winning setter pup, so full of interest that the reader will just keep on in spite of himself. If you prefer, make the expository statement, but be careful; don't let it die on the vine. It must have zip supplied by color, movement, action, interesting fact, or something else, to liven up the bald facts. Finally, you can start an article with vivid action, if it is related to the body of the text.

**Y**OUR take-off is the key to the reader's interest, and in writing articles you cannot be too careful of it. If your opening is dull he suspects the rest—often rightly. If you put punch in the first paragraph both editors and readers will stand for a lot of dry facts afterward. This take-off sets the tone, grabs the interest, creates suspense by telling only part of some odd fact, and gets the reader into the piece before he realizes he is reading a fact-writing. But after he gets that far often his interest is aroused and you can feed him even statistics, the most deadly article poison, and make him like it.

The aviator pulls a cropper if he does not get off the ground rightly and into the air. The writer pulls a cropper too if he doesn't get off the ground-plane of pushing ungarnished facts at the reader from the start.

Watch your take-off. It is as important as knowing when to stop. And that latter is knowledge beyond price.

## Aphorisms For Authors

*Your emotions must be strong, deep and abiding before you can stir those of your reader. He who would make others weep, must first weep himself.*

*The thought's the thing wherein I'll catch the reader's fancy.*

*"He who runs may read," but he had best walk if he would think and interpret at the same time.*

*The author must think with his reader, of his reader and for his reader.*

*Write your very best today and trust to the verdict of tomorrow.*

—GEORGE W. LYON.

# E. W. Howe on the Requirements of Authorship

Interview by Joseph Faus

**"T**HIS is the golden age for the young author. Never before in the history of literature have there been such opportunities and encouragement for fledgling writers. There are more magazines than ever, and they are paying higher rates."

So declared Edgar Watson Howe at his winter home in Miami. Mr. Howe is the author of "The Story of a Country Town," "Ventures in Common Sense," "The Anthology of Another Town," and other well-known and widely quoted books. Besides writing every month his small magazine, "E. W. Howe's Monthly," he is a contributor to *The American Magazine*, *The Saturday Evening Post*, *The Country Gentleman* and other periodicals.

"Writers are born, not made," Mr. Howe said. "To create and transcribe successfully one's thoughts, one must have the natural disposition. Unless one feels that he is a writer, it's foolish to waste time at it. Clean living, clean thoughts, good reading, are invaluable aids to the young writer's self-development. I advise steering clear of the cheap sex stuff.

"Naturalism is what editors want. Autobiography, truthful life stories, are lately popular. Two or three years ago a member of Edward Bok's family told me Mr. Bok had already made a profit of \$80,000 from his 'Americanization of Edward Bok.' But generally, writing is not a very profitable calling; business is better, and more useful. Writing has lately become largely miscellaneous chatter: working over old material. I became a writer, so far as I am aware, through having been compelled to learn the printer's trade, and I have lived in the newspaper atmosphere from the age of eleven."

For the benefit of some who may not know of E. W. Howe's rather remarkable break into print, let me briefly narrate it here.

At twenty-six, while editor of a daily newspaper at Atchison, Kansas, he wrote "The Story of a Country Town." He sent it to every publisher that he knew of, and

all promptly rejected it. Having faith in the merit of his story, he printed the book in his own printing office; and George Barr McCutcheon and Julian Street lately paid twelve dollars each for copies of this first edition.

He mailed a copy to all the larger newspapers and magazines in the country. William Dean Howells, in the *Century*, gave it a fine review. Mark Twain added more laurels to it. And as a result the book became famous. Just after Mr. Howe had turned over the publication rights to a Boston firm, Henry Holt & Company and Funk & Wagnalls wrote requesting that privilege. They were informed that many months previous their readers had rejected the manuscript, and that another concern was printing a second edition. It is said that both Mr. Holt and Mr. Wagnalls promptly discharged the readers who had turned down the story. Every publisher who rejected the novel offered later to print a second edition. "The Story of a Country Town" is still selling; for forty years Mr. Howe has had a modest income from it.

**"WRITE** of subjects you know," cautioned Mr. Howe. "Don't get out of your boundaries. A man who has always lived in New York cannot write a colorful story with accurately pictured locations of the South Seas. I don't believe, as some writers assert, that literature is one-fourth inspiration and three-fourths perspiration. To write acceptably, one must have the natural disposition. And while seeking to discover this element in yourself, don't confuse stubbornness with perseverance. Better be a good bricklayer than a sorry writer. But if you have the gift, then study, read, observe life, develop yourself. Write! Bombard the editorial citadels, and soon the big fellows will come out waving white flags. The stuff they accept now is not half so good as they want. They are looking to the young writers for relief, precisely as baseball managers are always looking for new players."

# Where They Fail

*Conclusions Reached by an Instructor of Short-Story Classes  
as to the Lacks that Prevent Many Aspirants from  
Achieving Success in Fiction*

By Julian Kilman

*Fiction-writer; Author of "Writing for the Two Million" and Instructor in Short-story Writing, University of Buffalo*



JULIAN KILMAN

OBSERVATION in my short-story classes in the Evening Session of the University of Buffalo of some forty students, one-half of whom were either college graduates or had taken college work, has emphasized several interesting and vital points wherein even the mature student fails.

His first specific difficulty seems to be his confusion as to what is a short-story. And this is natural, for, perusing them by the thousands, he encounters such a bewildering variety of technique and treatment! He reads the technically perfect short short-story, the overwritten, padded, eight-thousand-word piece which has been done on order, and the ambling, undramatic, unclimactic prose which violates all known rules and sells because the author is sincerely and with consummate artistry interpreting life itself: O. Henry to Theodore Dreiser.

Today, despite all the principles that have been enunciated in the books, any short piece of fiction that sells is a short-story. The contents of the better magazines demonstrate this; and it is well that it is so, for it means elasticity. Dare I reiterate that the short-story—placing the accent on the hyphen—tends to become mechanical if employed by an author too persistently? Plot requirements call for condensation, speed and quick twists, and he finds, after years

of work, that he needs to spread out; that his knowledge of life is too full to be held within the confines of the technical short-story. Life just does not happen with the rapidity and precision argued by the average short-story. Yet the writer must know the rules and appreciate the reason back of them if only to enable him later successfully to violate them.

Another great handicap of the beginner is his lack of the dramatic instinct. He hasn't the *feel* for a situation. I have tested several with the following not-new situation in order that I might observe their reaction, if any, to the emotional and plot possibilities: "Suppose you were sitting in a room at night all alone, knowing no one was in the house, and a door began very slowly to open. What does this situation, now that you are sitting here in the classroom in perfect safety, suggest to you?" Fertile enough are the responses of a few students, but the greater number fail to rise to the occasion. They either do or they don't, and I have wondered whether one might not make it the acid test.

A further serious, though not necessarily fatal, drawback is that the beginner hasn't yet developed intellectually, no matter what his age or education, to the point where he properly evaluates life—hasn't the "seeing" eye of the artist. Thus he is, on the one hand, disqualified from doing the briskly dramatic story—which allows of considerable latitude in handling what is called life and is therefore easier to do—while, on the other hand, he is not capable of writing the undramatic narrative which looks so easy.

THE confusion of the tyro as to what is a short-story, speaking technically, evidences itself chiefly by the turning in of



piece after piece in which he himself tells the story instead of letting the characters, the "business" and the action tell it. Simple words, those, but difficult of application. For example, the writer will retail at great length, say, through four or five conversationless pages, all about his characters, usually having too many of them, and if any quotation marks do appear, they almost inevitably inclose what a character thinks. This is a tacit confession of weakness, as the writer wants his reader in possession of certain facts and lacks the invention to bring them out in a natural yet dramatic manner. It is reminiscent of the ancient trick of the maid who appears immediately after the curtain rolls up and talks as she dusts the furniture (no one ever knew to whom), thus apprising the audience of the preliminary details before the action begins. After a little experience with this common tendency, I decreed boiling in oil for any student who, for the time being at least, permitted his characters to think aloud, or to muse or soliloquize, the idea being to force him to keep his work objective, to produce the series of little pictures for the mind to visualize—the absolutely necessary device to secure illusion—whether one writes for the infamous "2,000,000" of whom I have heretofore spoken, or the sanctified readers of the Quality Group magazines.

**T**HIS is the rock on which nine out of ten amateurs lodge, and if the instructor points it out, he is not unlikely to be referred to a piece by Ben Ames Williams or Katherine Fullerton Gerould, both masters of the straight narrative form, when they wish to use it. The apparent simplicity of this method is highly deceptive, and I have sometimes thought possibly it accounts for the fact that so many people think they can write.

Again, the beginner is usually deaf to the plea for economy of means. Ninety per cent of them refuse, even in the face of threats or cajolery, to believe that the instructor means what he says. The amateur simply will not slave over his stuff—say in five words what he has taken ten to express—which means that as long as Newfoundland dogs grow hair he will not sell—ever! Nor does he deserve to! The sooner the beginner becomes aware that standing behind him as he writes his short-story is a

gnarled homunculus with a cat-o'-nine-tails which he is applying mercilessly to the bared back—"On! On! On!"—the quicker will he get somewhere. To use another figure: He must understand that he is a showman, an entertainer, a vaudeville performer, doing a twenty-minute stunt—with the hook waiting for him in the wings if rotten edibles shouldn't happen first to be thrown at him by those out front; and by the same token let him make his work snappy and not be too much upstage to avail himself of some of the old sure-fire stuff. Before the driving power of such awareness, mental inertia and slovenliness fade away like a Scotch mist before the sun. Occasionally a novice will rise to the idea, and then, behold, from overwriting, he plunges to sheer telegraphy, setting his story down with a furtive breathlessness that is killing. One can almost see him casting fearful glances over his shoulder as he writes. This student, however, discouraged though he be, is well on the way. The pendulum will jerk back and forth while he finds himself, but in the end he bids fair to arrive.

Lack of perspective, merely another manifestation of his pollywog state, handicaps him severely. Assignments to read *all* the stories in a cheaper popular—a market that might be thought to come within reach in the early stages of his possibilities if not his ambition—bring forth the wistful complaint: "But those stories are awful. I can't endure them." This, please mark, of stories that draw at least one cent a word—a rate to make the average beginner's tongue hang out—stories, many of which, amusingly enough, are superior to the stuff of the very novitiate who protests!

A final deadly trait of the novice is the use as they happen of incidents within his personal knowledge. This he should rarely do as it is dangerous even for the experienced hand for the reason that its presentation will frequently throw the story out of balance. A writer might, by good luck, produce one or two such stories—and then write for years without repeating. This, I understand, has happened many times. Fiction treatment calls for lights and shadows, delicately adjusted, requires the impress of the writer's individuality, *his* interpretation of what he sees and hears, all fused through the alembic of his personality until it streams out of the ends of his fingers and becomes a splendid whole.



All art is but one art and its laws are immutable and fundamental. Excellent books, for those who care to read along this line, are the "Fifteen Discourses on Art," by Sir Joshua Reynolds; Eddy's "Life of Whistler," and Oscar Wilde's letters to Sarah Bernhardt. It takes four years of special training to make a lawyer. There are, and always have been, a thousand times as many people trying to write for publication as there are young men studying law; and yet there are a thousand times as many lawyers making their livings as there are authors who sell fiction. The query suggested by this ratio is that if it takes four years of routine training to make a lawyer, how many more years does it require to enable the average writer to produce saleable stuff?

WHETHER or not the short-story can be taught? This subject was splendidly handled by Professor Thatcher in the April, 1924, issue of THE AUTHOR & JOURNALIST. One might as well ask whether the love of good books can be taught. Certain it is that many who possess the A.B. degree aren't booklovers. Still, no one may estimate how many have been influenced in the correct, if not right, direction. My idea is that the artificial type of story that now sells wholesale—the "commercial stuff," the production of which calls for so little artistry in the treatment of life—can be learned

by many persons if they but will work hard enough. I do not pretend to say that the ability to do salable fiction justifies a life-long effort. Far from it. There are many more feasible lines for the average mentality to tackle. At least six of my students produced stories good enough to sell somewhere, and one brilliant young lady actually did, in her four short months, dispose of three stories, two of them at three and three and a half cents a word respectively, while another student won second prize in a minor contest. Perhaps the best justification for the short-story course, whether personally conducted or by correspondence, is the value of encouragement and force of example, together with a bringing down to earth, as it were, of the would-be, an excessively dangerous process. It is one that, if the instructor be conscientious, will add a gray hair or so to his temples.

The average beginner—if he would sell quickly—should try for the dramatic short story. This is the typical piece in which he jumps into the action with both feet—hops the train as it flies by and rides it to the end of the journey; and let, oh, let the journey be short; the time element to be held down to an hour, an afternoon or evening, a day or a week, with a single lead character and only one or two secondary characters. Such a medium offers sufficient room for him to flop around in and may land him in any market, not overlooking the cent-a-word periodicals.

## Avoiding the Hackneyed

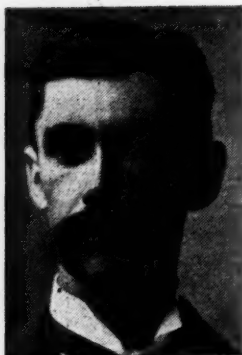
*If the Eds. you are trying to please,  
Never mention the zephyrlike breeze  
That is wafting your kiss  
To the faerylike miss ———  
Who is waiting for you 'neath the trees.  
If you're snappy you'll do it like this:  
Write chicken, or flapper, for miss;  
Use tornado for breeze,  
Eucalypti for trees;  
Osculate is far swanker than kiss.  
As this last always brings a regret,  
You should see that you never forget  
And call sweetie a maid,  
For that noun's now a trade—  
Call your steady a bobbed cagarette.*

—James Clyde Bailey.

# Gathering Authentic Facts

*Sources of Accurate Information for the Free Lance; Government Documents and How to Secure Them; House Organs Full of Specialized Information*

By Xeno W. Putnam



XENO W. PUTNAM

A RECENT issue of one of New York's Sunday newspapers, under the caption of "The Passing of the Lightning Rod," contained the information that the lightning rod was virtually a thing of the past, that the theories upon which flourished were all wrong and that the rod was under the final discredit of all the industry once modern science.

As a matter of fact, lightning-rod protection is now regarded as a part of standard equipment in rural districts where steel buildings do not answer the same purposes, and the elimination of the lightning-rod agent only marks the passing into common knowledge of certain facts that were formerly known to but few. The best insurance companies indorse the rod by a reduction in rates for rodded buildings, while both the United States Department of Agriculture and the Weather Bureau sponsor the statement that, although there is an average loss of about \$20,000,000 per year in the United States from lightning, very little of this falls upon rodded buildings, and the proper installation of rods reduces the risk by from 80 to 99 per cent.

Mistakes of this sort are common in hastily prepared newspaper work. They are entirely too common among more deliberative writers, who should take time enough to check up their statements with the best authority.

Authority—there's the rub! Where may it be found? First-hand information is not always possible on every subject a writer sometimes must approach; besides, first-

hand observance quite often means a local coloring that misleads.

In the preparation of general articles, and even of fiction, the writer will find the vast library of State and National documents of very great assistance. On my desk is a set of catalogues that may be obtained free from the Superintendent of Documents, Washington, D. C., and which includes lists of publications upon almost every conceivable subject. Some of these may be secured for the asking through their respective issuing departments. All may be ordered of the Superintendent of Documents at a nominal price. From the latter only the catalogues are free.

Assuming that we are writing a story of some locality with which we are familiar, still a map of that region is almost essential for keeping our locations always visualized. Turning to the catalogue of maps, all of which have been prepared by expert map-makers under official supervision, we will find a 32-page pamphlet listing perhaps fifteen or twenty different maps to each page. They cover every state and a few foreign countries, range in price from nine cents up and are as nearly dependable as can be made. Some of them may be obtained free of a Congressman or of the issuing department.

Perhaps the story involves a fishing scene. To make it realistic, and at the same time correct, we wish to know more about the salmon than we have ever had a chance to observe personally. In the catalogue on "Fishes," pp. 83-5, is a list of forty-one publications issued under official sanction on the salmon, each described briefly and ranging in price from five cents to \$2.

UNDER catalogue "American History" we find listed practically all important official documents of America's past, besides a great many covering some special event

or place or structure or man. For instance, on page 132 is the complete official history of the Washington Monument, one of the White House, another of the Whisky Insurrection and two on the Battle of the Wilderness. A splendid little publication giving the history of our flag in the making is listed at five cents on page 48, along with several other flag publications. Even "Yankee Doodle" finds place in the list on page 133 as one of several selections given in "Patriotic Songs," fully described on page 99 and including "The Star-Spangled Banner," "Hail Columbia," and "America," with a full history of each.

These sample titles, taken at random, furnish some idea of the range of authentic documents which the United States government has made available for the writer who really wants to be accurate. Here are a few of the catalogue titles:

*Lands.*  
*Forest Service.*  
*Public Parks.*  
*Animal Industry.*  
*Army and Navy.*  
*Law.*  
*Finance.*  
*Food and Diet.*  
*Geography and Exploration.*  
*Economics.*  
*Natural Wonders and Antiquities*  
*Engineering; Mechanics.*

In preparing a brief reply to the newspaper article repudiating the lightning rod, I had ready access to the following official publications:

"Modern Methods of Protecting Against Lightning."—Farmers Bulletin 842.

"Lightning and Lightning Conductors."—Farmers Bulletin 367.

"Fire Prevention and Fire Fighting on the Farm."—Farmers Bulletin 904.

Had I wished to go deeper into the subject, several other publications of the Weather Bureau and the Department of Agriculture would have been available. On my desk out of tonight's mail are pamphlets issued by the Bureau of Standards on "Electrical Testing of Dry Cells," "Metallographic Testing," "Effect of Rate of Temperature Change in an Alloy Steel," and a very fine and easily understood treatise on the metric system, all of them, especially applied for in order to check up special work.

EVERY State has its own list of department publications, agricultural, educational, road-making, etc., which ought to be obtained, or at least consulted, where reference is made to statements of local facts. Some of these are hard to obtain by non-residents of the issuing State, but a little correspondence with the heads of departments and a frank statement of the use to which the matter is to be put will almost always bring the required information.

Another valuable source of specialized information that can be depended upon is the specialized house organ. Sale catalogues, while they give very valuable information, are likely to present their own products in rainbow colors. It takes almost expert knowledge of the subject to discriminate between authentic facts and the enthusiasm of salesmanship. But the house organ of the better class attempts, as a rule, to make itself a reliable guide for the specialist—the man who will detect an error at once and discard the publication, if he finds one. As a consequence, house-organ literature is fairly dependable.

On my desk lies the July, 1923, number of *Lubrication*, a periodical issued by the Texas Company of New York city in the interests of their lubricating oils. This number is a classic on the lubrication of power farming machinery; that is why it remains upon my desk. Other issues specialize on the lubricating of flour-milling machinery, of firearms, of glass-making machinery, of driving chains, of various types of engines. It is, in short, the message of field achievement from the maker of lubricating oils to the hard-headed, practical engineers who read it in their study of results and who would promptly discard it if they found it unworthy of their confidence. Such a house organ is not likely to lead the intelligent writer far astray. *Grits and Grinds*, issued monthly by the Norton Company, Worcester, Mass., is the last word of authority on what can be done with abrasives, from the grinding of an engine cylinder to the polishing of a vase. *Tycos Rochester* is really a fine quarterly magazine from the Taylor Instrument Co., on all that is latest and best pertaining to thermometers, barometers and compasses, the weather and scientific meteorological research, many of their articles being written by State and National officials. None of these companies would be likely to welcome a big mailing list

of people who are only interested in receiving the magazine because it costs them nothing, but probably any of them would be glad to include on their lists writers who state frankly their purpose of increased accuracy in the messages they are putting across. Most of the writers' manuscript market lists include a number of these house organs. A little correspondence and study will bring the publication from which almost any writer can get help that is valuable enough to justify even the payment of a fair subscription price.

**I**N using these sources of information the young writer is cautioned against writing

from them. Editors do not like encyclopedic articles, no matter from what source they are culled. They *do* like accuracy, however, and the expert touch that is obtained from a study of opinions and discussions among experts. In other words, use these authorities in checking your articles, rather than in writing them. With such a checking list intelligently used there is no reason why any writer need go far wide of the path of present-day expert practice. If that should prove wrong in the end both writer and editor will at least have the protection of "good authority" against strictures of the error.

## First Aid To Authors

By Fairfax Downey

**I**N this age of curiosity as to how the literary wheels go round, many a writer is to be found revealing the fact that his wife is not only his "best pal and severest critic" but his most helpful typist. Criticism and typing have become fairly widespread wifely tasks. If the wedding ceremony were specialized, a girl taking an author for better or worse might well accept those obligations among the others. Inspiration, collaboration, even marketing, may be added duties of the complete helpmate. In truth, a fortunate author may discover that he is wedded literally as well as figuratively to a first-rate Muse.

The careful writer will not admit that he chose his wife for her resemblance to a literary bureau. In most cases, such capabilities are happily acquired after marriage—happily, of course, because they enlarge the community of interests, not to mention the bank account. As to how to recommend their acquisition, provided it does not come of itself, that is an individual problem. To start with, most wives will be discovered to be naturally critical. You need only guide their criticism into constructive rather than destructive channels. A more difficult matter is that of inducing the lady to learn

typing and sometimes stenography. But a wife who can and will take dictation is well worth the effort of education

Wives seem to take up these arts from reasons which may involve sheer good-heartedness, economy, loneliness and self-defense (against one-sided shop talk). When I went to serve my apprenticeship on a Western newspaper, I was accompanied by a bride who, actuated by all the above-mentioned motives, undertook to attend every morning a municipal school of stenography. She not only learned to type correctly, but taught me at night, redeeming me from the hunt and cross-word puzzle method I was using in my reportorial endeavors. She has kept it up in after years and types all the final drafts of my free-lance work for magazines. She deserves all the checks I get for it; in fact, a good deal more.

So I would alter the cynic's advice of "Don't" to a young man about to get married. It should be "Do" to a young writer about to get married, if he has found a girl willing to toy with a typewriter instead of diamond bracelets.

That will be about all. My wife is calling for something to type.



# The Barrel

## Out of Which Anything May Tumble

### Danger in Prize Contests

MAGAZINES and individuals sponsoring prize contests, particularly literary prize contests, are continually jeopardizing themselves with respect to the law, through ignorance of the postal regulations covering such competitions. An official of the post office department, through *Printers' Ink*, recently summarized the three conditions that must be complied with before a prize contest may enter the mail, as follows:

"First, those who are invited to enter must not be required to purchase anything. Second, the person who submits the answer selected as the winning answer by the judges must receive the full amount of the prize; and if identical answers are submitted by other contestants each must receive the full amount of the prize. Third, the contest conditions must name a definite closing date."

These conditions certainly place on the doubtful list competitions in which prizes are awarded for the best stories submitted for typing or other service for which a charge is made.

The post office department should go further and make it a point to investigate the financial stability of magazines and others offering prizes in competitions. Too little attention seems to have been paid to instances of flagrant defrauding of authors by publications which offered attractive prizes in short-story competitions, but failed to pay the prizes when they fell due. In some such instances, actual violation of the postal laws has been evaded by the subterfuge—as in the *Black Cat* short-story contest—of increasing the size of the prizes according to the number of subscriptions sent in by the contestant. Had the post office required a bond of the publishers insuring the payment of the prizes when they fell due, writers would not have been exploited and defrauded as they were in this case and others.

★ ★ ★

### First Novel Wins Atlantic Monthly Prize

THE Charles Boardman Hawes adventure story prize of \$2000 offered by the *Atlantic Monthly*, was awarded to C. M. Sublette of Denver, Colo., for his first novel, "The Scarlet Cockerel."

The prize award was announced for a story of the character and excellence of the tales added to American literature by the late Charles Boardman Hawes, who died at the age of thirty-four, in July, 1923.

Two other manuscripts were so near the winner in merit that the *Atlantic Monthly Press* has determined to bring them out simultaneously with "The Scarlet Cockerel" in March. They are "Old Brig's Cargo," by Dr. Henry A. Pulsford of South Orange, N. J., and "Hostages of Honor," by Alfred H. Bill of St. Paul, Minn.

In a letter to the publishers, Mr. Sublette wrote of his experience:

"I have done considerable newspaper and trade journal work, and have always written fiction more or less. Since leaving school I have studied steadily the masters of English prose, but aside from that my small skill in writing has been acquired in the school of hard knocks. My wife and my mother have encouraged me in writing. I walk when I am writing steadily and hunt whenever I can, or drive the roads in search of the queer or unusual. I enlisted in the army during the war, but was so unfortunate as to do all my soldiering in this country. I was born with an insatiable curiosity and am interested in almost everything. History fascinates me more than anything else.

"The Scarlet Cockerel" was written under very trying conditions. At the time I read your announcement of the prize contest in *The Atlantic Monthly*, I had written only short-stories. It was at my daughter's suggestion that I decided to attempt the novel. It was written for her, for she was persistent reader of books of the romantic type. When I had finished twenty-two chapters, my daughter died. It was a most unexpected blow, for she had never been ill in her nine and one-half years. After some weeks in which I did no writing, I decided to complete the novel for Mary Catherine's sake, and the last chapters were finished at top speed. It was only in that way that I achieved my serenity of mind. So when the time comes I wish to dedicate the book to her."

★ ★ ★

### The Ins and Outs of "The Long, Long Trail"

THIS brief account of the vicissitudes of that soul-haunting, world-renowned song, "The Long, Long Trail," is written solely for the purpose of encouragement to writers, not only in the song-writing field, but in other fields as well, who may allow a few set-backs to assume altogether too much importance in their literary careers.

Stoddard King, the author of "The Long, Long Trail," knew that his song-poem was good. His composer friend, Alonzo Elliott, knew, too, that his part was good. We all know, now, that both were right, but it took a lot of faith and perseverance to get "The Long, Long Trail" actually started on its wonderful journey.

Both men were students of Yale at the time they wrote the song—room-mates and intimate friends. They were requested to contribute a part of the entertainment for a social function being given at the university. Poet and musician, they combined their efforts into the making of a song. "The Long, Long Trail," resulted. It was received with great enthusiasm, and the author and composer were urged to have their song published, which they decided to do, if possible. There were many ups and downs for "The Long, Long Trail," before it was finally published and sent out into the world. But this was the really discouraging part: the song—at first—did not "take."

It is difficult to believe there ever was a time,

after its publication, when "The Long, Long Trail" was not being sung in nearly every home in the United States and played by nearly every band and orchestra. Astounding, as it is, however, "The Long, Long Trail" went slowly, very slowly. In spite of this, to quote Stoddard King's mother (my own dearly beloved Aunt Clara, by the way), "There was no waiting for success nor impatience at its delay. Both boys had other work and careers; the song was only an incident."

One day, a copy of "The Long, Long Trail" somehow reached England. Like a forest fire, it swept the isle from shore to shore! And then—it caught America on the rebound! Yes, I know I am getting my similes mixed, but who wouldn't? For the song came into its own at last.

Stoddard King and Alonzo Elliot were made famous, almost over-night, and incidentally were furnished with a very satisfying income. Whether both or either will ever give us another song like "The Long, Long Trail" only the future can tell. Perhaps both are too busy, for Stoddard King is not limited to writing songs, nor Alonzo Elliot to song music. But, whether they do or not, this experience shows that neither the publishers nor the public are able to recognize a "song hit" immediately.

Blanche Stoddard Eason.

☆ ☆ ☆

### New Writer Wins Harper First Prize

THE third competition of the short-story contests of *Harper's Magazine* for 1924, which closed September 30, 1924, resulted in the selection of "Redbone," by Ada Jack Carver (Mrs. J. B. Snell) of Minden, La., for the first prize of \$1250. Second prizes of \$750 each went to Charles Caldwell Dobie and A. R. Leach.

The editors comment: "The outstanding feature of the competition is that 'Redbone' was the unanimous choice of the judges, Meredith Nicholson, Zona Gale, and Bliss Perry, and that it is the work of a new writer. This is the first time that the judges have all selected the same story for first prize, and the first time that the first-prize winner has not been an established author.

"The author had already, it is true, had experience in prize-winning: she had been awarded second prize in a story contest conducted by the *Southern Women's Magazine* and second prize in a scenario contest held by the *Chicago Daily News*. But she had never before contributed to *Harper's* or, so far as we are aware, to any other magazine of national circulation."

The prize-winning story appears in the February issue of *Harper's*.

☆ ☆ ☆

### Stamps vs. Return Envelopes

AN editor who buys a large quantity of miscellaneous contributions, in a recent letter to *THE AUTHOR & JOURNALIST*, puts in a very pertinent word on the return postage question. He writes:

"You can do all the editors a great favor, I believe, by hitting straight from the shoulder at those who send in material with stamps attached instead of stamped envelopes.

"Ye Gods! The clerical work is heavy enough

without having to make out envelopes for those who want a return on their stuff.

"If this were an occasional feature, I wouldn't mention it. But quite a few writers do it. In my case, they'll have to await our convenience before the stuff is sent back; because we get from 10,000 to 15,000 contributions a week."

It does seem that writers who expect the courtesy of promptness on the part of the editors should reciprocate with the courtesy of lightening the task of handling their material, insofar as possible. When stamps are submitted instead of a stamped return envelope, the editor cannot help feeling that the author is economizing on supplies and labor at the expense of the publication to which material is submitted. From our own observation and experience the situation in a great many editorial offices is expressed by the editor above quoted. The writers who enclose stamped envelopes get more prompt reports upon their material than those who merely enclose stamps. In the latter case, the manuscripts to be returned are laid aside until some member of the clerical staff has time to attend to the addressing and stamping of envelopes. Unfortunately, in the majority of editorial offices, there is an insufficiency of clerical help. On many a magazine of considerable pretensions, the editor and perhaps one assistant attend to all the work of that department.

Loose stamps are preferred by a few exceptional publications, but in the great majority of instances a stamped and addressed return envelope is appreciated, and its enclosure marks the writer as one who "knows his stuff."

## Reliable Sales Service for Authors

As a matter of convenience to those employing *The Author & Journalist* criticism service and others, the editors have established a reliable

### Manuscript Selling Agency

Each manuscript submitted to the agency must be accompanied by a reading fee of \$1.00 for the first 5000 words, 20 cents for each thousand words additional.

In offering this service we do not claim to have any mysterious influence with editors nor do we guarantee the sale of a manuscript. We do have a closer knowledge of the immediate market needs than most writers. We guarantee only to devote honest and intelligent effort to selling manuscripts accepted for that purpose, as promptly as possible.

The reading fee entitles the writer to a brief criticism of his manuscript if it is not accepted for marketing. This service will attempt to market only short-stories, novels and articles which are considered likely to sell. We will not attempt to market verse or photographs. For selling a manuscript 15 per cent of the amount paid by the magazine is charged; minimum commission, \$3.00.

The service is open to non-subscribers as well as subscribers. Address:

AGENCY DEPARTMENT. *The Author & Journalist*, 1835 Champa St., Denver, Colo.

# The Wit-Sharpener

## A Monthly Exercise in Plot-building—Prizes for the Best Developments

THE Wit-sharpener for December is another that had most of the contestants cudgelling their brains. A large proportion of the solutions devoted too much space to explaining the mysterious presence of the clinical thermometer and the shoe-print on the table in the swamp cabin where our hero, Steven Andrews, followed his sweetheart, instead of devising a situation wherein they fitted naturally.

Here is the December problem:

On several occasions Steven Andrews finds his sweetheart, Lucia Moore, in tears which she refuses to explain. By chance he sees her in a pawnshop raising money on a brooch he has given her. He calls that evening, determined to demand an explanation.

He meets her coming from her house, pale and desperate looking. Without any greeting she asks him to give her his watch and scarfpin. "Give them to me, Steven, if you love me," she says, "and never ask what I have done with them." Her manner and odd request cause him to fear she is mentally unbalanced. He gives her the watch and pin and softly follows her.

She goes on foot to a deserted, uncanny looking hut on the edge of a tule swamp. She knocks twice on the door, waits a few seconds, then raps three times. The door opens silently and she enters. The door closes. No light or sound come from the hut. Steven waits half an hour, then knocks as she did. The door opens. He enters and by the light of a pocket torch examines the place. It is absolutely empty. There is but the one door and the tiny windows are nailed down. On a table in a corner are the brooch he saw her pawn, a tiny clinical thermometer and a well-defined footprint in the dust on the table top. The whole place reeks of the odor of gasoline.

Mrs. Lou Wendell Pringle of Long Beach, Cal., is given first prize by the judges. Her solution involves an unique denouement that speaks well for the author's ingenuity, even though it leaves Steven out of the picture. The elements of implausibility that enter into this development are such as might be motivated convincingly in a manuscript of greater length. It is the only solution in which Lucia's pawn-shop activities are explained on any grounds other than the need for ready money—to help a sick brother or relative. Mrs. Pringle's solution follows:

### First Prize Winner:

Mr. Moore, while traveling abroad, became fascinated with a jewel collection in a museum. It was not for sale.

Returning to America, he hired an expert thief to steal the jewels.

Eventually they were delivered to him at his hunting lodge where he kept them all hidden in an old boot, except a few odd pieces which he gave his daughter, Lucia, a professional nurse.

She gave her sweetheart a watch and scarfpin, and pawned the balance.

The pawnbroker recognized these articles as belonging to a valuable collection which was reported stolen. He seized the opportunity of blackmailing Moore. When these demands became prohibitive, Moore cabled the owners that the jewels would be returned if immunity from arrest or publicity was guaranteed.

Lucia was greatly worried when requested to return the jewels. She pawned a brooch, her sweetheart's gift, to obtain money to redeem them, only to have them refused her by the pawnbroker. Reclaiming the brooch, also the watch and pin from her sweetheart, she hurried to the cabin.

Moore and owner arrived by boat, followed immediately by the pawnbroker. The latter, seeing his game ended, returned the jewels and departed.

Entrance to the cabin was gained by standing on board opposite first panel and rapping on panel, when door opened, closing again as weight on board was removed.

Rear entrance from boat was by ladder and trap door.

Lucia arrived and handed her father the missing articles, laying her brooch and thermometer on the table when emptying her purse. Taking the boot from the table, they left the cabin by a trap door, finding their gasoline tank had been emptied by the malicious pawnbroker. This accounted for the odor of gasoline which pervaded the cabin when they raised the trap door.

Silently they pushed their boat through the rushes with the oars, Lucia weeping at thought of her sweetheart, whom she would never see again.

Second award goes to H. D. Hart of Detroit, Mich. The deductions of Steven in the first paragraph show almost superhuman astuteness on the part of the "male lead"; also, the judges felt that it would have been more plausible for Lucia to have asked for cash, instead of taking Steven's watch and scarfpin to convert into money. to steal the jewels.

### Second Prize Winner:

Steven realizes that cabin is meant to throw pursuers off the track. He inspects back of door and finds a rope, by which it is opened from outside. The footprint on the table—pointing upward—tells him to look down. Brooch and thermometer undoubtedly were dropped out of pocket when their owner stooped for something; the latter indicates a physician.

He knows brooch has been in a pawnshop which was robbed the night before. One of the bandits was shot. This must be their retreat, and a physician has been or is here. A plank under the table moves at his touch. He pushes to no avail, then bears his weight on it; it plunges him into swamp water to his waist. As he goes down, he hears a scream from direction of island he knew when a boy. Quietly he wades there and finds a shack,



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also boat, gasoline propelled, explaining the odor at the hut. A Negro guard attacks him, not daring to shoot. Steven downs him. Through window he sees Lucia on table. Man with long thin knife in his hand is bending over her. In bunk, at side, is man asleep, moaning, probably the wounded bandit. Around the sides are four evil-faced men.

The knife is lowered nearer Lucia. Horrified, Steven makes dive for window. Before he can enter, five men rush in—cover all with guns. Wounded bandit throws up his hands and falls back dead. Captives recognize invaders' leader as "Nick." He offers to trade the "blue diamond" for their liberty. "Nick" declares he knows diamond was stolen from pawnshop. Captives give in and produce beautiful stone. "Nick" throws back coat, showing shield, after taking stone, remarking he had feared they would throw it in swamp.

Invaders are officers; they arrest all but Lucia, who explains man with knife is doctor who was to make blood transfusion, with her help, to save bandit's life. Steven, also known, is released. Lucia is crying before bed of dead bandit. Steven seeks to comfort her. She explains bandit was her husband, married during a joyride while she was at boarding school, but with whom she never lived. He had returned and under threat of exposure had demanded money. She had sold her own jewelry and had begged Steven's. Doctor

bursts back in, declaring he has lost his thermometer and the brooch that had been given him as advance payment. Lucia tells him she found them on floor where he had stooped to go through the floor and had put them on the table.

Mrs. Jessie Crill Armstrong, winner of a first prize not many months ago, takes third prize. Her solution is subject to the same comment as that of Mr. Hart—why didn't Lucia ask for money in preference to the roundabout method she employed? This objection might be obviated by showing that Lucia had some kind of mental inhibition against asking a man for money, but that she didn't mind separating him from cashable assets.

### Third Prize Winner:

Steven searches hut. Baffled, he stands on table, on footprint, and discovers trap-door in the low ceiling. Inside is revealed a cubbyhole, containing mechanical "model." He replaces it, and hides to watch. The hut means much to Lucia—he has a right to know what!

At midnight a masked man slinks up, enters hut. Steven, through crack, sees him tearing wires from model and placing it in a gunnysack. Suspecting treachery, Steven attacks him, and they fight, working near edge of swamp. Suddenly they are repeatedly fired upon. Steven is wounded. His adversary sinks prostrate with a groan.

A stranger approaches with leveled gun, which is knocked from his hand, and Lucia, just behind, cries, "Steven!"

After ascertaining that the thief breathes, Lucia and her brother drag Steven inside and bind up his shoulder. Explanations follow:

When Lucia entered, earlier, she and her brother left through the trap-door in ceiling, by means of a ladder at rear outside. He lifted her, so only his footprint showed. They went for equipment Lucia purchased, with money she raised in pawnshops. The gasoline was used for cleaning model. Her brother had incipient tuberculosis and must keep chart of temperature—hence the thermometer.

The brother, an inventor, has been robbed of two valuable inventions. He has resolved not to lose this one. He, suspicious of everyone, forbade Lucia to tell Steven.

Steven gives financial aid—the invention is patented and put on market. The brother is enabled to seek proper climate for health. Lucia, grateful, marries, Steven, which is ample reward.

### Wit-Sharpener for February

**C**ONTESTANTS for this month will be required to devise plots centering around the element of human drama. The plots may have their action in any atmosphere, but should deal with emotional, soul-stirring problems of life. For example, such a plot might deal with an individual whose every interest demands a certain course of action, but honor prevents.

The problems selected for prize-winners in this contest will be used as a basis for future contests. The problems should be presented within 300 words, but not solved.

Manuscripts will be returned only if stamped envelopes are enclosed.

Entries must be received not later than March 1st. Winning problems will be published in the April issue. Address the Contest Editor.



## Literary Market Tips

(Continued from Page 2)

*The American Needlewoman*, Augusta, Me., M. G. Barley, managing editor, writes: "Our particular need for *The American Needlewoman* is for short-stories of general interest to both men and women and also to young people. Just at present we are in the market for a serial story of from fifty to seventy-five thousand words. For the right story we will pay more pro rata than we are accustomed to pay for our short-stories. We are also in the market for short manuscripts of true life-stories of successful women. They must contain plenty of popular interest of the sort to encourage ambition in young people." *The American Needlewoman* is understood to pay rates up to 1 cent a word on acceptance.

*Hyman-McGee Company*, book publishers, 158 W. Washington Street, Chicago, are having difficulty paying royalties, according to Ben Hecht, J. U. Nicholson, the George H. Door Company and others, who have filed a petition in the Circuit Court of Chicago, asking receivers for the company. The plaintiffs contend that the firm is unable to pay royalties on books written by them. The petition sets the assets at \$45,000 and liabilities at \$50,000. The Hyman-McGee Company was formerly known as the Covici-McGee Company.

*The Fun Shop*, New York, has moved from 110 W. Fortieth Street to 250 Park Avenue. Contributors who intend submitting humorous material to this department will do well to secure copies of the *Detroit News*, *Chicago Daily News*, *Atlanta Constitution*, *Dallas News*, or *San Francisco Bulletin*, in which it appears, in order to acquaint themselves with its requirements.

*College Humor*, 110 W. Chicago Avenue, Chicago, "is needing twice as much original material since it has changed to a monthly magazine," writes the editor, H. N. Swanson. "Ours is a magazine of Youth and we want gay, lilting songs of youth. We want to develop new poets. We have set ourselves to the business of catching larks and we won't be content with blackbirds. You can assure every young poet of a sympathetic reading of their work in this office."

*The Buccaneer*, a journal of poetry, 1713½ Commerce Street, Dallas, Tex., advises a contributor that it pays for material on publication. The editor does not state what rate is paid, but adds: "We try to publish only the highest grade of reputable verse and are devoted to no special style, theme or form. Free verse and the rigid forms are both acceptable, provided they meet our requirements for terse expression and breadth of interest."

*Motor*, the automotive business paper, 119 W. Fortieth Street, New York City, pays \$5 each for acceptable stories, with rough sketch, if necessary, by automobile mechanics of a 5-minute job that took hours to "get," for its "It Might Happen to You" department. State your company and position.

*Builders' Record*, formerly *National Builders' Bulletin*, Youngstown, Ohio, has discontinued publication.



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# THE S. T. C. NEWS

A Page of Comment and Gossip About  
the Simplified Training Course and  
Fiction Writing Topics in General

VOL. 2, No. 2

FEBRUARY, 1925

EDITED BY DAVID RAFFELOCK

## AN AUTHOR'S LIFE

### "Humpty Dumpty" Tells Story of a Genius—New Book of Short-Stories

"Humpty Dumpty," by Ben Hecht,  
*Boni and Liveright, New York.*

After adventuring into popular fiction with "The Florentine Dagger" and a serial in Liberty, Hecht returns to the sophisticated novel with another "devastating" book.

This time Hecht creates a sub-Babbitt in the figure of Winkleberg and a thoroughly modern genius of Savron. Naturally the two won't mix, so the author mixes them. Thus he is given an excellent opportunity to expose the Winklebergs of our cities through the eyes of the erratic and bitter Savron.

One can find plenty, however, to disagree with in Hecht's philosophy as expressed in this book, and in his others, too, for that matter. He seems to believe that sexual restraint is constantly resting upon an overheated volcano of indulgence; with the first sleigh of misery or tragedy, the volcano bursts forth and conventional decency is engulfed. Also, says Hecht, the intellectual mind absorbs life rapidly and if it is hampered, nothing remains but escape through suicide.

The writer will find this book of value because of the stimulating ideas, the skillful characterization, the extremely great observation of life upon which the book is based. And through Savron, the hero of the book, who is a writer, Ben Hecht has given many valuable suggestions to authors. The book is interesting reading; the writer will find it of double worth.

"The Best Continental Short Stories, 1923-24," edited by Richard Eaton, Small Maynard and Co., Boston (\$2.50).

Who are some of the leading European short-story writers of today? A cross-word puzzle based upon the names of contemporary continental authors would doubtless baffle most writers, for how many know the outstanding short-story writers in Rumania, Turkey, Latvia, Portugal and other countries of the continent? Information about writers from these and other nations and twenty-eight selected stories are to be found in Richard Eaton's book. Besides short-stories by writers from the countries named above are stories by authors from Austria, Belgium, Bulgaria, Czechoslovakia, Denmark, Estonia, Finland, Germany, Greece, Holland, Hungary, Italy, Jugoslavia, Norway, Russia, Spain and Sweden. This list alone should so stimulate interest as to make one interested in short-story writing desirous of finding out what is being written in the

## A Few Words of Gossip With the Editor

An S. T. C. student from California says he has "discovered the year's shortest short-story, perfect in form from introduction to conclusion." To prove his contention he sends it with his letter. The "story" is a clipping from a newspaper. While it is a little difficult to see exactly wherein the struggle element, so vital to drama, enters, I assume it is the conflict which the Ford undergoes before it makes its yarn and you may judge its claim sacrifice. Anyway, here is the text to perfection:

*Theodore McGoosh, an onion grower living on the Gayville road, vowed when he started painting his farm buildings that he would not shave until the job was finished. Then he had three weeks' growth of beard, matted with much paint. McGoosh suggested gasoline to soften the beard, and the family stiver gave of its life blood for the purpose. While waiting for the softening he sat down and started to light his pipe. There was an explosion, but the matted beard saved his life.*

## HONESTY IS—

A woman in Kansas City, who is eager to develop her ability for fiction writing, sent for information regarding many schools and courses that offer to help the ambitious. After examining the circular matter she received, she made up her mind for which course she would enroll. In part she wrote as follows:

*I cannot close without expressing my admiration for the way you present your advertising for your course. Others to whom I have written for information concerning their courses, sent out the usual bargain-price sheet: sign-up-quick, offer-will-soon-be-withdrawn, never-another-chance-like-it, price-going-up, hundred-dollars-a-day proposition. One look is enough at such advertising. It all follows my precious manuscripts into the kitchen stove. But your advertising appeals to my husband and myself very much. It has the stamp of that honesty which comes with each issue of your AUTHOR & JOURNALIST.*

S. T. C. students are given criticisms, not mere comments on their work. A student in Los Angeles writes: "Many thanks for your lengthy letter of January 21. You certainly have gone into these stories much more thoroughly than I could have hoped for. I am going to follow your suggestions and I assure you of my appreciation."

countries named. Mr. Eaton's book makes this ambition easily and satisfactorily possible.

## LEARN THE "HOW COME"

### Student Who Enrolled Wants to Learn the "Why" of Story Writing

There are many reasons why ambitious writers should secure competent training in short-story writing. It is obvious that no one would try to pass a bar examination or enter the medical profession without having secured as good training as he was able to find. Beginning writers often wonder why they are unable to sell their work. It may be that some of them have been writing stories for many years, but still they are not able to market what they write. It seems never to occur to some of these writers that success has not come to them because they have not trained themselves for it.

When a writer realizes that he must be trained for the profession of authorship he has already made a definite step toward achievement. The necessity for technical training is well stated in the following excerpt from a letter written by an S. T. C. student of Vermont, upon his enrolling for the course:

*This is my reason for enrolling in your course. I feel that my greatest lack lies in the ignorance of the structure, the mechanics of the short-story. If I can learn the "how come" of story writing I can better develop my own line. At present I am hampered by not knowing the tools of the trade.*

*I want to know how to secure certain effects, also what effects are worth securing. I have sent stories to very competent critics and have had them rated as promising but imperfectly constructed. So I want to take the whole thing, work my way clear through your system.*

In the foregoing comment are expressed some of the essential reasons why the writer should secure competent training. Through the Simplified Training Course the writer not only gains a mastery of short-story technique and a knowledge of what is worth writing and how it should be expressed, but he also receives the interested personal attention of his instructor throughout a long period of intensive training. This enables him to make the most of his ability and to reach the best markets of which he is capable. Such training as is offered by the S. T. C. is the ideal instruction. The friendly relationship between instructor and student-writer is not equaled even in university courses.

Style! style! why, all writers will tell you that it is the very thing which can least of all be changed. A man's style is nearly as much a part of him as his physiognomy, his figure, the throbbing of his pulse—in short, as any part of his being which is at least subjected to the action of the will.—Fenelon.

*The Golden Book*, 55 Fifth Avenue, New York, a new publication of the Review of Reviews Corporation, "is not in the market for contributions of any kind—except suggestions from its readers as to material (stories, poems, plays, etc.) which it feels have sufficient merit, excellence, and enduring quality to warrant inclusion in its 'literary aristocracy,'" states Henry W. Lanier, editor. "For such suggestions as we accept, and which are not already on file in the rather voluminous card-catalogue we are keeping, we are willing to pay a reasonable fee."

*The Echo*, 1837 Champa Street, Denver, Colo., wants brief, unusual stories of literary merit. Poems, drawings and sophisticated comment also are used. Payment at present is in subscriptions only.

*Home Circle*, Kenyon Building, Louisville, Ky., uses short and long fiction with human interest, and short articles about music, the home, automobiles and trapping, for which it pays low rates, according to a contributor.

H. S. McCauley, 440 S. Dearborn Street, Chicago, who through the December issue of *THE AUTHOR & JOURNALIST* stated that he would look after any unpaid claims for writers against the defunct *Woman's Weekly*, 431 S. Dearborn Street, Chicago, is an agent who charges a commission for amounts he succeeds in obtaining. *THE AUTHOR & JOURNALIST* advises authors to write to Gladys Nelson, 431 S. Dearborn Street, Chicago, secretary to the Co-Receiver, regarding any unreturned manuscripts or other claims.

British magazines that are more or less in the market for articles on hunting and fishing topics, and that resemble in a general way our *Field & Stream*, *Outdoor Life*, etc., are the following: *Fishing Gazette*, 19 Adams Street, Adelphi, London W. C. 2; *Scottish Country Life*, 115 Renfield Street, Glasgow; *Scottish Field*, 11 Bothwell Street, Glasgow; *Angler's News*, 158 Fleet Street, London E. C. 4; *Shooting Times and British Sportsman*, 74-77 Temple Chambers, London E. C. 4; *The Sportsman*, Bridewell House, Bridewell Place, London E. C. 4. Rates paid for material by the majority of these publications are in the neighborhood of one guinea a column, on publication.

*Canadian Countrymen*, 178 Richmond Street, W., Toronto, Ontario, likes stories around 3000 words that treat of some bit of heroism and have a sharp climax. Westerns of this type appeal to it. Rates vary from 1/3 to 1/2 cent a word and checks are mailed about the middle of the month after publication. It also uses serials, and does not object if a story has been published in other countries, if it suits.

*The Chicago Ledger*, 500 N. Dearborn Street, Chicago, is using long serials and apparently not limiting itself to 18,000 words as in the past.

*Illustrated Companion*, 90 Chambers Street, New York, pays low rates, having paid \$7.50 for a 5000-word story and \$10 for another, writes a contributor. It uses short-stories and serials with love themes.

*Progress*, Philadelphia, has informed a contributor that it has suspended.

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*Short Stories*, Garden City, New York, H. E. Maul, editor, writes: "Will you please correct your Handy Market List for *Short Stories* to read 'good rates' instead of '1 cent up'?" *Short Stories* usually pays contributors in excess of 1½ cents a word.

*Better Homes and Gardens*, Des Moines, Iowa, Chesla C. Sherlock, editor, writes: "You should add to the descriptive matter in the Handy Market List that we are interested in articles on home building, interior decoration, building materials and equipment, in addition to gardening and landscaping. I believe we should be in your List A."

*The Real Estate News and Investors' Magazine*, St. Louis, Mo., writes: "We would appreciate the insertion of our name in the next publication of your market list. We require features up to 5000 words on farm topics which have a relation to buying, selling or exchanging farm property. Any practical scheme for increasing the appraisal value of a farm interests our readers, who for the most part use our advertising columns. Short fillers on farm topics of most any kind are always needed. We use photographs of the 'before improvement and after improvement' type, paying \$2.50 each for them. Our rate is ½ to 1 cent a word on acceptance. Writers having in mind long features are advised to write us before submitting them. We report in three days after receipt of manuscript and this company will use no rejection slips." H. H. Wiegand is the editor.

*Dell Publishing Co.*, 461 Eighth Avenue, New York, David A. Balch, editor, announces: "We are in the market for short-stories and serials that will fit any of our three publications—*"I Confess,"* *Marriage*, and *Cupid's Diary*. The editorial requirements for *"I Confess"* are first-person stories of the confessional type, told in an intense mood, concerning a crisis in a person's life—usually a woman's. The requirements for *Marriage* are stories that contain a serious marriage problem, preferably in the first person, although third-person stories are not excluded, together with articles that bear upon some one of the human-interest phases of married life. The requirements for *Cupid's Diary* are clean love stories of the romantic type, that make a strong sentimental appeal to women readers. Our rates vary, extending from 1 cent up to 2 cents a word, depending upon the strength and suitability of the material purchased. We pay on acceptance, and quick decisions are promised writers. If you have an experience or something that someone has told you, regarding a confession, a marriage problem, or a sweet and tender love story, we wish that you would write it up and let us see it."

*The New Yorker*, 25 W. Forty-fifth Street, New York, "is in the market for verse, jokes, skits and anecdotes of metropolitan and satirical nature," according to the editor, H. W. Ross. "We pay rates which vary, but are good. Our articles are gotten by assignment and we use no short-stories, novelettes or serials."

*Hollywood Publishers, Inc.*, Taft Building, Hollywood, Calif., write: "It will be appreciated if you will insert in your market tips that we are in the market for novels for book form, mystery stories preferred." No mention is made of methods of remuneration for material.

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The Technique of Fiction Writing.....	1.75
Practical Authorship .....	1.50
Figurative Language .....	1.50
88 Ways to Make Money by Writing....	1.20
Writing for the Trade Press.....	1.00
Rhymes and Meters .....	.75
The Manuscript Record .....	.70
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*Illustrated Mechanics*, 1411 Wyandotte Street, Kansas City, a magazine of science, radio and mechanics, pays  $\frac{1}{4}$  to 1 cent a word on acceptance for material," states the editor, E. A. Weishan.

*Forest and Stream*, 221 W. Fifty-seventh Street, New York, W. J. Schaldach, assistant editor, writes: "Will you kindly correct our listing in your Handy Market List to state payment at ' $\frac{1}{2}$  cent per word' instead of ' $\frac{1}{4}$  cent per word'?"

*American Cookery*, 221 Columbus Avenue, Boston, Mass., is reported by a contributor to pay  $\frac{1}{2}$  cent a word on publication for material.

*Popular Magazine*, 79 Seventh Avenue, New York, likes editorials on current subjects written in popular style, about 500 words, for which it pays about 2 cents per word on acceptance, a contributor advises.

*Naval Institute Proceedings*, Annapolis, Md., uses some general matter of an editorial nature, its editor announces, if it bears on national defense. Date of publication is determined by a board of control. Payment is made according to classification, at service-magazine rates, which are low. Scientific discussions relating to naval affairs are welcomed.

*Child's Garden*, Orland, Calif., uses much simple children's material. Unusual animal stories, which will create a love for birds and other child's pets, are desired. Payment is on publication at a very low rate.

*U. S. Air Services*, Star Building, Washington, D. C., is reported by a contributor to be slow in deciding and publishing. Payment is on publication at less than a cent a word. Matters dealing with aviation in any sense are in order, especially striking news items and photographs.

*Physical Fitness*, 261 Plane Street, Newark, N. J., is reported by a contributor to report quickly and pay moderately well on publication. *Physical Fitness* likes photographs of its authors. It uses stories on any phase of athletics if written with snap, vim and if culminated to gain attention by demonstrating actual experiences of the author.

*The Military Engineer*, Mills Building, Washington, D. C., offers a wide field for any subject related to engineers, the editor advises a recent contributor, since it embraces all the professional range. Photographs are desired. Matters should be treated accurately, but not heavily. All articles are checked by experts for engineering technique. Unusual accomplishments are sought for publication. Reports are prompt, with payment on publication.

*Olive Leaf*, Augustana Book Concern, Rock Island, Ill., advises a writer that it pays \$1 a column of about 250 words on publication for short-stories for children under ten. Manuscripts should be very short.

*The Missouri Pacific Magazine*, St. Louis, Missouri, "is not in the market for any literary material," states the editor, E. H. McReynolds. "It is a publication by and for the employees of that railway company."

*Associated Editors*, 440 S. Dearborn Street, Chicago, are buying no material except that furnished by staff writers.

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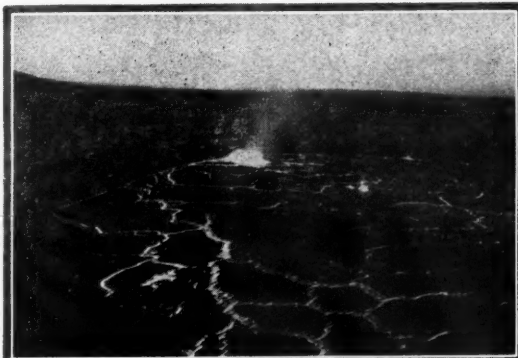
## Prize Contests

(Continued from Page 3)

The Hart, Schaffner & Marx four yearly cash prizes, totaling \$2000, for the best studies in the economic field for 1925, are offered in two classes as follows: *Class A*.—first prize, \$1000; second, \$500. *Class B*.—first prize, \$300; second, \$200. *Class A* includes any resident of the United States or Canada, without restriction. *Class B* includes only those who, at the time papers are sent in, are undergraduates of any American college. No prizes will be awarded if, in the judgment of the committee, essays of sufficient merit are not submitted. The committee reserves the right to award the two prizes of \$1000 and \$500 of *Class A* to undergraduates in *Class B*, if the merits of the papers demand it. There is no limit as to length. Manuscripts should be inscribed with an assumed name, the class in which they are presented, and accompanied by a sealed envelope giving the real name and address of competitor, together with any degrees or distinctions already obtained. If competitor is in *Class B*, the sealed envelope should contain the name of the institution in which he is studying. Although a contestant is allowed to choose his own subject if he first submits it for the approval of the committee, a number of subjects have been proposed. Further information can be obtained from J. Laurence Laughlin, University of Chicago, Chicago, Ill., chairman of the awards committee, and to whom all papers should be sent on or before June 1, 1925.

The Gibson Art Company, Cincinnati, Ohio, announces: "During 1925, as in the past, the Gibson Art Company will be in the market for greeting-card material. We invite contributions, but ask authors to bear in mind that our standards are high. For acceptable material, we pay from 50c to \$1.00 a line. During the past year we have made many payments at the higher rate. In addition we will make the following awards in 1925: At the end of the first six months, we will mail to the author of each of the ten best-selling cards from the Easter, Valentine, Birthday, and general lines, a check based on a percentage of sales from these cards, and in December ten more checks will be mailed to the authors of the best selling Christmas and New Year cards." The Gibson Art Company makes these suggestions to writers of greeting cards: "Every greeting is a personal message and should contain a wish or a tribute. Express your thought clearly and naturally. Greetings should be easy to read, whether in prose or verse. As a rule, two lines are better than four lines, and four lines better than eight lines. It is well to make greetings as general as possible, but we use a number of cards for specific purposes. Back of every greeting that is sent is a feeling of friendliness and good will, and the purpose of every greeting is to express this sentiment in a cheery and genuine way."

The American Magazine, 381 Fourth Avenue, New York, is offering prizes of \$30, \$20, and \$10 for the three best letters of not more than 400 words telling of "The Best-Loved Person I Ever Knew." Contest closes February 20. Address Contest Editor.



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## Markets for Animal Material

By L. E. EUBANKS

**F**ROM the writer's viewpoint, animals are a much bigger subject than is generally supposed. The buyers of articles and stories on this subject are not confined to magazines, virtually all papers for boys and girls, and many general publications are glad to consider out-of-the-ordinary contributions about our dumb friends.

This kind of writing naturally falls into three divisions: (1) sporting articles, mostly about race horses and show dogs, and strong in "professional flavor;" (2), interesting accounts of little-known creatures of the wilds, new discoveries about the common animals, natural history, care and training of pets, etc., and (3), humanitarian material.

Magazines that use horse material are numerous, especially when we remember the farm papers, but not all of them pay for contributions.

*Horseman and Spirit of the Times*, 538 S. Dearborn Street, Chicago, pays about 1/2 cent a word for race-horse material. Photographs are in particular demand, especially those of equine freaks. No fiction or verse is desired. A good publication to deal with.

*Horse World*, 336 Ellicott Square, Buffalo, N. Y., in the market for striking photographs, though I am not sure that it cares for text from outsiders.

*California Sports* (formerly *Western Sports*), 1206 S. Hill Street, Los Angeles, uses articles of the turf, paying 1 cent a word, and so does *Athletic World*, 71 W. B Broad Street, Columbus, Ohio, but the latter is behind with its payments to contributors.

Among the dog magazines, *Field and Fancy*, 205 W. Thirty-fourth Street, New York, was formerly considered the leader, but from the contributor's standpoint it is not very interesting, since its contents are practically all staff-written. It is purely a technical paper. *Dog World*, Chicago, and *Dogdom*, consider the purchase of photographs, but the former, at least, does not pay for text.

All the shooting and hunting magazines, classed as sporting journals, like well-written kennel stuff, many of them having a separate department for it. *Field and Stream*, 25 W. Forty-fifth Street, New York, and *Outer's Recreation*, Chicago, are among the best buyers of dog articles, and both pay fair rates, the former on acceptance.

Most of the articles I have written on strange animals, or on unusual facts about common animals, have found their place with the various boys' magazines. *Boy's Comrade*, 2710 Pine Street, St. Louis, Mo., has taken such articles as "Dog Tricks," "Some Swimming Birds," "How Animals Keep Clean," etc. *Target*, 420 Plum Street, Cincinnati, has purchased articles on dogs, rabbits, guinea pigs, ants, etc., and *Boys' Weekly*, 161 Eighth Avenue, Nashville, Tenn., has accepted a good many offerings on this line. *Boys' World*, Elgin, Ill., and *Youth's World*, 1701 Chestnut

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Street, Philadelphia, are also frequent buyers of animal yarns.

*Our Dumb Animals*, Back Bay Station, Boston, Mass., pays ½ cent a word promptly on acceptance, but seldom uses contributions that exceed 800 words; the shorter the better. Kindness to animals of all kinds is the chief theme, but articles dealing with the care of pets, as well as those which give little known facts about animal life, are considered. No "trick" stuff is used. This magazine is always pleasant to deal with.

*Animal World*, 105 Jermyn Street, London, England, pays about ½ cent a word on publication, and likes articles of 1200 or 1500 words on natural history, humane treatment of animals, etc.

*Animals' Friend*, York House, Portugal Street, London, W. C., England, does not ordinarily pay for articles, but offers a cash market for suitable photographs. *Animal's Guardian*, 22 A Regent Street, London, is still another English magazine of animal life. It is just what its name implies, a champion of the brute world. About ½ cent a word is the usual rate of payment, and photographs are in particular demand.

Fiction that features animals is not as popular as it once was, except perhaps in certain types of juvenile papers. But most of the magazines here mentioned are glad to consider a story in which animals play a strong secondary part.

### English Markets

BY ERIC SAMUEL

(Addresses, unless otherwise stated, are in London)

*Woman's Life*, 8, Southampton Street, W. C. 2. Be bright as you like with this weekly, and boil down to a pungent two thousand words, full of sly humor to entrance the girls. Don't be high-brow.

*My Weekly*, 186, Fleet Street, E. C. 4. Scullery-maid humour is the thing; everything must be easily understood and light, as English working-class ladies revel in this magazine.

### Literary Market Tips

*Child Life*, 536 S. Clark Street, Chicago, is overstocked, according to a contributor.

*The Reviewer*, formerly published at Richmond, Virginia, has moved to North Carolina, with editorial offices at Chapel Hill and the business office at Hickory. The editor, Paul Green, states that all accepted contributions will be paid for, but does not mention rates. The magazine will continue as a quarterly for the immediate future.

*Casements*, Brown Union, Providence, R. I., is in the market for verse of not more than forty lines, but is otherwise overstocked with material. *Casements* does not pay for material, according to the editor, George Livingston Cassidy.

*The Henderson Lithographing Company*, Norwood, Ohio, recently paid a contributor \$2.50 for twenty-one lines of greeting-card verse, stating that this was its regular rate.

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